

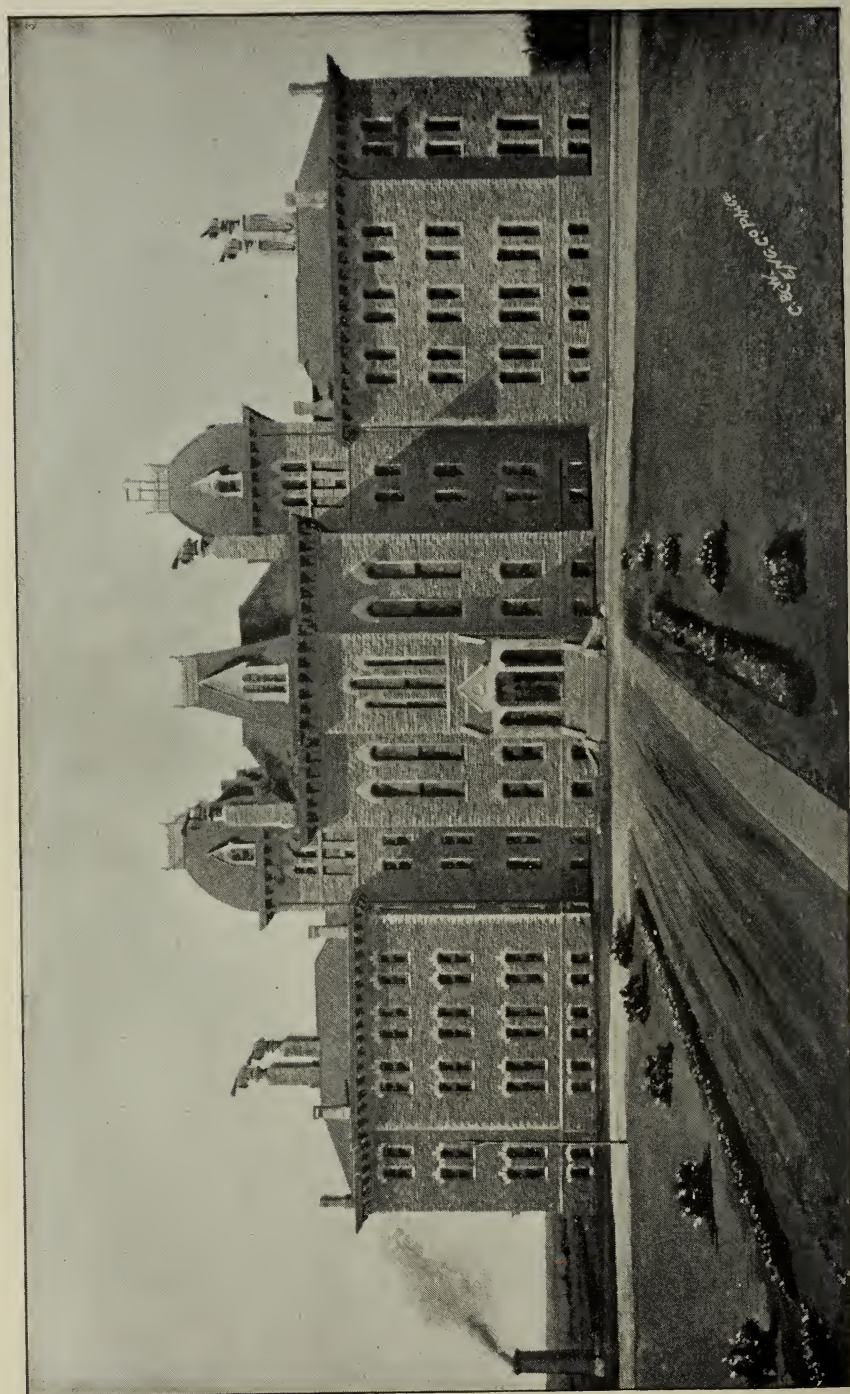
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1891-'92,

WITH ANNOUNCEMENTS FOR 1892-'93.

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SCHOOL OF MUSIC AND PAINTING.

THIS School of the University is now established in its new quarters at Music Hall (Massachusetts street), with a corps of professors who are personally familiar with the methods employed in the conservatories and art schools of Germany, Italy, France, and England. The School is well equipped with excellent pianos, including two Chickering concert grands, and modern mechanical devices for facilitating the technical part of piano-forte and organ playing; charts for sight-reading classes, for illustrating vocal, piano-forte and lecture courses; a good collection of plaster casts, engravings, Braun autotypes, and etchings. Among the free advantages offered to pupils are, classes in Harmony and Theory, Solfeccio and Sight-Reading, and Ensemble; a course of lectures on the Art and Science of Music; choral classes for the study of Church Music, Oratorio, and Opera; an orchestra, composed of professors and students; recitals; a Seminary for the education of teachers, and an excellent musical library; a course of lectures upon *Æsthetics*, History of the Fine Arts, Classical Mythology and Archæology, Christian and Mediæval Archæology, and Art Literature. Any literary or scientific study in the University courses for which students may be prepared is included among the advantages.

The School is organized to meet the growing demand for better and more extended facilities for a musical and fine-art education. Its objects are: (1) To furnish instruction in all branches of the fine arts to either amateur or professional students; (2) to combine music and painting with regular collegiate work in the University; (3) to train teachers. The various courses of study are carefully graded, the music courses being based upon those used in the conservatories of Leipsic, Berlin, and Vienna, and the painting courses similar in character and extent to those of the best American and foreign schools of art.

The plan of instruction includes thorough courses in Piano, Voice, Pipe Organ, Violin, Violoncello, Flute, and all orchestral instruments; Tuning, Harmony, Counterpoint, Fugue, Interpretation and Conducting, History of Music, the Elements of Form and Instrumentation, Freehand Drawing, Oil Painting and Water-Color Painting, Perspective, Modeling and Etching, Wood Carving, Italian, German, French, Physical Culture, Elocution and Dramatic Art, English; and those branches of mathematics, natural science, history and philosophy which bear most intimately upon the fine arts.

COLLEGIATE COURSES IN MUSIC.

Instruction in these courses is free to all Kansas students.

Students are required to take the full amount of work prescribed for each year of the course; otherwise they become irregular, and must pay for instruction at the rates for preparatory grades.

Instruction is given privately, and in classes of three students, each class one hour in length.

REQUIREMENTS FOR ADMISSION INTO ALL COURSES.

1. *The Rudiments of Music*, equivalent to Palmer's Piano Primer.
2. *Harmony*, through the progression of common chords, and chords of the dominant seventh.
3. *English, Physical Geography, U. S. History, and Outlines of History*, the same as required for admission to the Freshman class of the University. For statement of these requirements, times and places of examinations, admission by certificate, conditions, etc., see pp. 50, 52 and 63 of General Catalogue. For additional requirements, see under separate courses.

ARTISTS' COURSE IN PIANO-FORTE PLAYING.

TWO YEARS.

Leading to the degree of Bachelor of Music.

In addition to general requirements (1, 2, 3, above), the following is required for admission to this course:

4. *Piano*. Candidates will be required to play, in tempo, and with correct touch, fingering, and phrasing, selections from the following: Kühner's Eclectic Etude-School, (B. 84,) as far as bk. 9, covering about 25 studies from Cramer and Clementi's Gradus; selections from Couppey, *op. 22*; Bagge, *op. 13*; Heller, *op. 119*; Wolff, *op. 19 and 26*; Kirchner, *op. 71*; Reinecke, *op. 145*; Czerny, *op. 740*; Steibelt, *op. 78*; and others. An equivalent amount of technical acquirement may be substituted; further essential requirements, for which there can be no substitute, are Bach's preludes, two- and three-part inventions (Litolf ed., No. 1742, consisting of selections from inventions and preludes, preferred); Tausig's Daily Studies, bk. I; the major and minor scales, and the various forms of arpeggios, in all keys, and octave studies, according to Mason's Touch and Accentual Treatment (Presser ed., Nos. 1, 2, 3, 4); the scale examination, requiring an equivalent to Clementi's grand exercise in all keys found in his "Preludes and Exercises."

While the adoption of any particular method of technical training is not insisted upon, nevertheless, as so many students fail at the entrance examination, having prepared the required studies, or equivalents, but with a faulty touch and wholly deficient technic, particular attention is called to the fact that a correct and musical rendering of the compositions accepted for examination is expected, *with the necessary technic*, displaying a quiet position of the hand, *independent finger action*, smoothness and facility in running passages, and a *flexible wrist*. Furthermore, the student must give evidence of musical talent and technical capacity to pursue the full course profitably.

COURSE OF STUDY.

JUNIOR (FIRST) YEAR.

For abbreviations of editions used, see below.

Piano.—Daily Technic—Mason (*Pr.*); Tausig's Daily Studies (*Ehrlich—Schuberth*), bk. II; Germer's Technic and Tone Production (*Schuberth*). A limited number of etudes, selected according to the needs of the pupil, from Clementi's *Gradus ad Parnassum* (*Tausig—Cornell, Sch.*); Hummel's *op. 125*; Nicode; Raff, *op. 8*; Deprosse, *op. 17*, and others. Studies from Moscheles, *op. 70* (*Henselt—Buck, Sch.*); Josef Löw's *op. 281* (*Cornell, Sch.*), and Kullak's Octave Studies, *op. 48* (*Parsons, S.*); Grund, *op. 21* (*Cranz*); Haberbier, *op. 78* (*Parsons, Sch.*); Ravina's *Etudes de Style*, *op. 14* (*Schott*); Bach's Preludes and Fugues (*Tausig—Bahn*). Scales in double-thirds, fourths, sixths, octaves, and special combinations, as found in Mason, Zwischner (*Porter, Kistner, Sch.*), or Loeschorn, *op. 177* (*P. 2096*). Concertos by Mozart and Mendelssohn. Sonatas by Beethoven, Schubert, etc. Solo compositions by Schubert, Mendelssohn, Hiller, Chopin, Raff, Schumann, Moszkowsky, Scharwenka, Bargiel, Godard, Rheinberger, etc.; W. G. Smith, Bird, Foote, Mass, McDowell, Klein, and other American composers.

Voice.—Class-work in breathing, general vocal culture, reading music at sight, chorus singing once a week.

Harmony.—Goetschius's *Materials Used in Composition*. Twice a week.

English and Elocution.—Same as that required of the Freshman class. (See General Catalogue, p. 84.)

German.—Grammar, reading, and conversation.

Outlines of Musical Forms.—Lectures, analyses, with outside reading. First term.

History of Piano-forte Music.—Lectures, with outside reading, once a week. Second term.

Seminary, and Ensemble Playing.—Once a week.

SENIOR (SECOND) YEAR.

Piano.—Daily Technic—Tausig, Germer; Studies from Chopin, *op. 10 and 25* (*Kullak, Parsons—S. 101*); Henselt, *op. 2* (*P. No. 1893*, or *Hofmeister, single studies*), and *op. 5* (*B. & K. 315*); Seeling's *Concert Etudes*,

op. 10 (Senff); Couppey's *Virtuosity (Parsons, Sch.)*; Moscheles's *Etudes Characteristiques, op. 95 (Parsons, Sch.)*; Rubinstein, *op. 23 (P. 1009)*; Liszt's *Transcendentals (B. & H.)*; Eschmann, *op. 16 and 22 (Hofmeister)*; Schumann's *Symphoniques, op. 13 (Hollaender—Parsons, S.)*; Bach's *Preludes and Fugues (Tausig—Ehlert, Bahn ed.)* Scales in special combinations. Concertos by Beethoven (*Reinecke, B. & H., or Door. S.*), Moscheles, Hummel, Saint-Saëns, and Chopin. Concert pieces by Weber, Schumann, Rubinstein, Raff, Liszt, Brahms, Saint-Saëns, Grieg, Nicode, etc.

Voice.—Interpretation of choral works. (Oratorio, fall term; opera, spring term.) Once a week.

Harmony, Counterpoint, Canon, Fugue.—Goetschius, Richter, and Prout, supplemented by lectures and analyses. Twice a week.

English.—Same as that required of the Sophomore class. (See General Catalogue, p. 84.)

German.—Reading and conversation.

Italian.—Grammar and reading.

Æsthetics.—Lectures, with outside reading, once a week. First term.

History of Music.—Lectures, with outside reading, once a week. Second term.

Elements of Instrumentation.—Prout and Berlioz. Lectures, analyses, with outside reading. First term.

Acoustics.—Fifteen lectures. Professor Blake.

Seminary, and Ensemble Playing.—Once a week.

Graduating Thesis or original composition.

Graduating Recital.

NORMAL [TEACHERS'] COURSE IN PIANO-FORTE PLAYING.

TWO YEARS.

This course is the same as the Artists' Course, omitting the second-year piano. The requirements for admission are the same. The course is intended for those who do not care to become concert pianists, and for those whose technical capacity is limited. The degree Musical Graduate (Mus. G.) is given upon graduation.

The editions preferred and used by the School are indicated, for the guidance of those studying in part, or for examination, at home.

P.—Peter's, Leipsic.

S.—Schlesinger, Berlin.

B. & H.—Breitkopf & Hartel, Leipsic.

Andre, Offenbach.

Simrock, Berlin.

Cranz, Hamburg.

Bahn, Berlin.

L.—Litolf.

Pr.—Presser, Philadelphia.

N.—Novello, Ewer & Co., London.

Sch.—Schirmer, 35 Union Sq., New York.

Senff, Leipsic.

Kistner, Leipsic.

Schuberth, New York.

Schott, Mayance.

Hofmeister, Leipsic.

Cotta, Stuttgart.

Arrangements have been made with several of these publishing houses to send novelties in piano, violin and vocal compositions as soon as they are published.

ARTISTS' COURSE IN VOICE CULTURE.

ONE YEAR.

Leading to the degree of Bachelor of Music.

In addition to general requirements (1, 2, 3), this course requires an entrance examination equivalent to —

4—(a) The completion of the three-years' preparatory course in Voice Culture. (See page 19.)

(b) The completion of the first three years in the preparatory course in Piano. (See page 17.)

(c) The completion of the Freshman year English and Elocution, in Collegiate Course. (See General Catalogue, p. 84.)

COURSE OF STUDY.

Voice.—Exercises for execution, dictated and selected from Lamperti, Marchesi, Sieber, and others. Bravura, church solos, German lieder, Italian opera scene, English oratorio. Twice a week.

Oratorio.—Fall term. *Opera*.—Spring term. Once a week.

English.—Same as that required of Sophomore class. (See General Catalogue, p. 84.)

Italian.—Ollendorfer's Grammar. Reading exercises by Scarlatti and Domenico.

German.—Grammar, reading, and conversation.

Æsthetics, and History of Music.—Once a week.

Seminary for Piano and Voice.—Once a week.

Harmony.—Twice a week.

Graduating Thesis and Graduating Recital.

NORMAL [TEACHERS'] COURSE IN PUBLIC-SCHOOL MUSIC
AND SINGING AT SIGHT.

ONE YEAR.

No degree accompanies this course, but a teacher's certificate will be granted upon completion, if desired.

This very important branch of musical instruction includes the study of notation, intervals, scales, and singing at sight plain melodies, elementary harmony, thorough study of the system used, management of children's voices, etc., combined with practical drill in the class-room. Tonic-sol-fa and staff notation are both used.

This work is an optional with elocution, required of all Freshmen and Sophomores in all the University courses. The University chapel choir is composed of members of this class.

COURSE OF STUDY.

FIRST TERM.

(a) Elementary Instruction. Numbers, syllables, lines, and spaces — representing sound. Notes — representing quality. The G clef — its

use. The time signature. Rhythm. The major diatonic scale—its formation.

(b) Lessons in Dictation, in connection with blackboard exercises, for the purpose of familiarizing the pupils with the simplest tone successions and rhythmical forms. Exercises, making figures as representing sound.

(c) The Interval System. Pupils required to write all kinds of seconds, thirds, fourths, fifths, sixths, and sevenths. Inversion of intervals. Progressive exercises, introducing chromatically-altered intervals, in which special attention is given to intonation and purity of tone.

(d) The theoretical and practical development of the major diatonic scale. Exercises on the blackboard and in dictation, written in the various major keys.

(e) Theoretical development of the minor scale. The harmonic minor scale. The melodic minor scale. Exercises in both modes. Review and examination.

SECOND TERM.

(a) Recapitulation of the subject-matter embraced in first term.

(b) Fundamental Principles of Harmony. The triad—the dominant and sub-dominant triads; their relation to the tonic triad. Inversion of the triads. Exercises in the form of broken chords, making use of the T. D. and S. D. harmonies in their various positions and keys.

(c) The C clef as a means of transposing.

(d) Solfeggio exercises in two and three parts.

(e) Studies in two and three parts, with texts, for the purpose of acquiring a correct enunciation of vowel and consonant sounds.

(f) Methods of teaching the subject in graded schools.

ARTISTS' COURSE IN VIOLIN PLAYING.

ONE YEAR.

Leading to the degree of Bachelor of Music.

In addition to general requirements (1, 2, 3), the following, or equivalent, is required for entrance:

(a) Etudes, selected from Fiorillo and Kreutzer.

(b) Junior year, Harmony.

(c) First three years in Preparatory Piano Course.

(d) English—same as that required of Freshmen class in Collegiate Course. (See General Catalogue, p. 84.)

COURSE OF STUDY.

Violin.—Röde—24 caprices. Paganini's Etudes Concertos, by Röde, Kreutzer, Viotti, and Spohr. Sonatas by various composers.

Counterpoint.—Twice a week.

Instrumentation.—Twice a week, second term.

English.—Same as that required of Sophomore class. (See General Catalogue, p. 84.)

- *Italian and German.*—Grammar and reading.
- Æsthetics, and History of Music.*—Once a week.
- Outlines of Musical Forms.*—Twice a week.
- Seminary, and Ensemble Playing.*—Once a week.
- Graduating Thesis or Composition, and Graduating Recital.*

DESCRIPTION OF THE COURSES.

HARMONY AND COUNTERPOINT.

A thorough knowledge of harmony is essential to every musician, whether artist or amateur. The School offers a course of study covering two years, treating of intervals and scales; formation and progression of chords; suspensions, open harmony, etc.; with practical work in harmonizing chants, chorals, and melodies, and analyzing compositions. The subjects of counterpoint, canon and fugue follow this, completing the Senior-year's work.

MUSICAL THEORY AND LECTURES.

The work in musical theory and analysis includes acoustics; instrumentation; lectures upon musical art, embracing the gradual development of music from ancient to modern times; the nature of music, its philosophical and scientific basis, the music of the ancient Egyptians, the Hebrews, the Greeks, and other nations; the Gregorian chant, and the growth of music in the early Christian Church; a history of the great schools—Belgian, Italian, German, English, and French; the rise of opera and the oratorios; instrumental music, with the development of the present classical forms of composition, as represented by the great masters; musical instruments; and the tendencies of musical culture, etc. Lectures are also given upon the important points in vocal culture: Respiration, throat relaxation, tone placing, physical culture in relation to singing, methods of practice, articulation, expression, etc., etc.; history of notation, and of the piano and organ; outlines of musical forms, with study of their development. These lectures, with musical illustrations and blackboard demonstrations, are supplemented by outside reading, *open to all University students, and are particularly recommended to those, whether executants or not, who wish to add to their collegiate work a general knowledge of musical history, science, and art.*

ENSEMBLE PLAYING.

In this branch of instruction lie elements of musical culture indispensable, and to be obtained through no other mode of training.

Ensemble playing develops the pupils' ability in reading at sight, and enables them to acquire a knowledge of compositions ordinarily inaccessible to the piano-forte student.

Prima-vista reading of eight- and four-hand arrangements, and transcriptions of the symphonies, operas, string quartets, and chamber music generally, for two pianos, are studied. Piano-accompaniment

playing for voice, violin, and other solo instruments, receives special attention; also quartet playing for stringed instruments.

SEMINARY.

The Seminary is designed especially for students fitting themselves for teachers of the piano-forte or voice. The work will consist of lectures on the methods of teaching; careful explanation of the system in use in the School, which aims to combine equally the melodic and harmonical elements of music with that of the technical, placing all muscular acquirement directly under mental control; the examination of other systems, always with the view of shortening the processes and roads to a high grade of musical execution. A large amount of supplementary reading accompanies the work. Students will be required to visit and conduct piano and vocal classes, thus familiarizing themselves with the details of work in the different grades.

ELOCUTION.

Hardly too much can be said of the great importance in teaching a correct method of this art. Every musician should possess a practical knowledge of Elocution, and should be able to express what he knows and feels, also the thoughts and feelings of others, by reading and recitation, in the most agreeable and effective manner possible, with a good voice and expression. No vocalist, however talented, can arrive at the greatest possible excellence without *thorough, systematic study and practice* of the elements of expression by voice and action. The breathing and vocal organs, and the whole muscular system, must be educated in order to achieve the best possible expression. The physical exercises, by which students are prepared for *expressive* vocalization and action, build up, strengthen and invigorate the whole physical man.

UNIVERSITY CHORUS.

This chorus is made up of two distinct organizations—the Ladies' Choral Club, and the University Glee Club. As the number of voices forming each club is limited, only the best singers are selected. These form a mixed chorus of about 60 voices, which meets weekly for the study of choral music.

The chorus occasionally assists the chapel choir (composed of members of the sight-reading class) at the daily devotional exercises in University Hall, and takes part in the public concerts. The two clubs forming it meet separately for the study of glees, etc., for male voices, and part-songs, etc., for female voices. The Glee Club makes an annual concert tour of the State.

PUPILS' RECITALS.

Recitals will be given frequently by the students of the School in Music Hall, at which works studied in the class-room will be performed before a small audience of fellow-students and their friends. Every student is obliged to attend these recitals and all concerts, and take part

in the programs at least twice each year. These semi-public appearances will be of great assistance in acquiring that perfect ease and self-possession so essential to a successful public performance. Music Hall, with a seating capacity of 400, is in constant use by vocal and instrumental classes, and is used for the lectures and pupils' recitals.

The following will give an idea of the nature of the instrumental and vocal compositions performed by students at concerts and recitals:

A SONG RECITAL.

SONGS, . . .	(a) "Among the Lilies,"	Dana.
	(b) "Sehnsucht,"	Rubinstein.
	(c) "Sweetheart,"	Lynes.
	(d) "My Love went Sailing,"	G. D. Wilson.
DUET, . . .	"Una notte a Venezia,"	Lucantoni.
SONGS, . . .	(a) "Wohin,"	Schubert.
	(b) "Burst, ye Apple Buds,"	Emery.
ARIE, . . .	(a) "Il mio Tesoro," (from "Don Giovanni,")	Mozart.
	(b) "O, Let me Dream,"	Shepperd.
	(c) "Una Stella,"	Mililoti.
	(d) "Soft Southern Breeze,"	Barnaby.
ARIA, . . .	"With Verdure Clad," (from "Creation,")	Haydn.
TRIO, . . .	"Ah, se il Fratel," (from "Belisario,")	Donizetti.

SONG RECITAL OF AMERICAN COMPOSERS.

QUARTET, . . .	"The God of Abraham Praise,"	Buck.
SONGS, . . .	"Girls' Romance,"	Baermann.
	"Ah, Let me Dream,"	Hawley.
	"For You,"	Millard.
PART SONG, . . .	"The Sea hath its Perils,"	Parker.
SONGS, . . .	"Lullaby,"	Wilson.
	"Hunting Song,"	Shelley.
	"Creole Lovers' Song,"	Buck.
DUET, . . .	"The Birds of May,"	Streteзки.
SONGS, . . .	"O, Let me Dream,"	Shepperd.
	"Sunset,"	Buck.
QUARTET, . . .	"Fly Forth, my Song,"	Warren.

SELECTIONS FROM CANTATA AND ORATORIO RECITAL.

(a) REC., . . .	"Behold,"	} (from "Messiah,")	<i>Handel.</i>
(b) ARIA, . . .	"O, Thou that Tellest,"		
(a) REC., . . .	"Ye People,"	} (from "Elijah,")	<i>Mendelssohn.</i>
(b) ARIA, . . .	"If with all Your Hearts,"		
QUARTET, . . .	"O, Gladsome Light," (from "Golden Legend,")	<i>Buck.</i>	
(a) REC., . . .	"And God Created Man,"	} (from "Creation,")	<i>Haydn.</i>
(b) ARIA, . . .	"In Native Worth,"		
(a) REC., . . .	"And he Journeyed,"	} (from "St. Paul,")	<i>Mendelssohn.</i>
(b) ARIA, . . .	"But the Lord,"		
DUET, . . .	"Love Divine," (from "Daughter of Jairus,")	<i>Stainer.</i>	
ARIA, . . .	"Evening Prayer," (from "Eli,")	<i>Costa.</i>	
ARIA, . . .	"As when the Dove," (from "Acis and Galatea,")	<i>Handel.</i>	
(a) ARIA, . . .	"He shall Feed His Flock,"	} (from "Messiah,")	<i>Handel.</i>
(b) ARIA, . . .	"Come unto Him,"		
(c) CHORUS,—	"All we, like Sheep,"		

TWO GRADUATING RECITALS OF 1892.

- Beethoven*, Concerto, C min., op. 37. (Allegro, lento, presto.)
Schumann, (a) Romanza, op. 28, No. 2.
 (b) Novelletten, op. 21.
Reinecke, Ballade, op. 20.
Meyer, Helminud, . Vocal Solo—"Magic Song."
Grieg, Suite—"Peer Gynt," op. 46.
 (a) Allegretto pastorale—"Sunrise."
 (b) Andante doloroso—"Death of Ase."
 (c) Tempo de mazurka—"The Dance of Anitra."
 (d) Alle marcia—"In the Hall of the Mountain Kings."
Jensen, Romance—"Der Scheidenden" (to the parting one).
Saint-Saëns, . . . "Kermesse" (transcription from Faust).
-
- Bach*, Prelude and Fugue. Bb major.
Beethoven, Moonlight Sonata, op. 27, No. 2. (Andante, allegro, presto.)
L. Gordiani, . . . La Benedizione—"Biblical Romance."
Nicode, (a) Barcarolle, op. 13, No. 3.
Karganoff, (b) Nocturne, op. 18, No. 1.
Greig, (c) Album Leaf.
Chopin, (a) Polonaise, op. 26, No. 1.
 (b) Etude in C minor, op. 10, No. 12.
West, "Challenge of Thor."
Mendelssohn, . . . Rondo Capriccioso, op. 14.
Chopin, Andante and Polonaise, op. 22.
- Orchestra accompaniment.*

CONCERTS.

Concerts are frequently given in Music Hall and in University Hall by the professors and advanced students of the School, and occasionally by outside talent and professionals, such as Miss Neally Stevens, Professor Perry, Wm. H. Sherwood, Chevalier de Kontski, the Musin and other concert companies, thus affording opportunities for becoming acquainted with the best music of the various schools. These concerts are free to students and their friends, except when given by professional artists from abroad, when a small admission fee is charged to *every* member of the School.

LIBRARY.

In addition to the general library facilities of the University, students of the School have access to a choice collection of works on the history of music, vocal and orchestral, scores of operas, symphonies, chamber music, oratorios, and cantatas, bound periodicals, piano-forte and organ music, etc. To this collection additions are constantly being made by purchase, donations, and loans. Leading musical periodicals are also on file, such as "Music," the "Etude," Werner's "Voice Magazine," and the "Organist." Students are urged to avail themselves as much as possible of the library facilities of the University, as an aid to intelligent and appreciative work in technical lines.

MUSICAL BUREAU.

A bureau has been established for furthering the interests of students desiring to secure positions as teachers, or choir and concert engage-

ments. The issue of a monthly musical periodical is in contemplation, for general distribution to friends of the School throughout the State.

REQUIREMENTS FOR GRADUATION.

Candidates for a diploma must complete the required course of study for piano, voice, or violin, passing satisfactory examinations thereupon; must each perform in public during the last year of study an entire concert program, to test their ability to interpret correctly the different schools of compositions, and must present, either a thesis showing original investigation in some department of musical science or art, or an original composition, consisting of a sonata for piano-forte, or violin and piano, a quartet for strings, or a composition for small orchestra. Graduates in the Teachers' Course will be exempt from the rendering of a concert program. A graduation course in church music and organ-playing is in preparation. Graduates will be assisted to positions; at present the demand for teachers is greater than the supply.

POST-GRADUATE STUDIES.

The School is preparing, by means of scholarships, to give a one year's post-graduate course in both piano-forte and violin virtuosity, the Piano Course consisting of studies by Bach, Chopin, Henselt, and Rubinstein; concerts and concert pieces by modern composers. The Violin Course consists of studies by David, Rode, Paganini, and Joachim, and concertos by old and modern masters.



THE SEMINARY FOR PIANO-FORTE AND VOCAL TEACHERS.

PREPARATORY COURSES OF STUDY.

Preparatory studies can, of course, be pursued elsewhere than at the University, but as the requirements demand very careful and thoroughly correct methods of elementary teaching, not always available at home, many students would prefer to prepare for the regular courses under the immediate instruction of the Dean or of his assistants. Hence, the following courses can be pursued at the University at a moderate cost, (which includes free advantages according to grade,) and are given as a guide for those preparing elsewhere:

PIANO-FORTE.

FIRST YEAR.

Matthews' "Twenty Lessons," Emery's Foundation Studies (*Schmidt, Boston*), or Germer's Elementary School (*Boekelman, Schuberth, N. Y.*); studies selected from Kühner's Etude School, by Czerny, Wohlfahrt, Le Couppey, Krause, etc. Easy solo compositions by Reinecke, Kullak, Spindler, Lichner. Duets by Grenzebach, Diabelli, and Berens.

SECOND YEAR.

Daily Technic.—Mason's Touch and Technic; Germer's School; studies from Krause, *op. 2 (C.)*, Loeschorn, *op. 66*, Heller, *op. 46 (D.)*, Duvernoy, *op. 176 (D.)*, Reinecke, *op. 162*, Wolf, *op. 19, 26*, Döring, *op. 58*, etc. Scales and arpeggios in simple forms. Sonatas and other compositions by Clementi, Dussek, Haydn, Mozart, Krause, Schumann, Kullak, Schubert, Reinecke.

THIRD YEAR.

Daily Technic.—Mason's; studies from Krause, *op. 4*, Aloys, Schmitt, *op. 16 (Henkel, Simrock)*; Loeschorn's School of Velocity (*Parsons*) or Köhler's *op. 128*; Neupert's Seventy-seven Studies (*Sch.*), Turner's Easy Octave Studies, and also Loeschorn, *op. 176 (P. 2083)*. Scales and arpeggios further developed. Sonatas by Haydn and Mozart. Selections from the compositions of Beethoven, Mendelssohn, Schubert, Heller, etc.

FOURTH YEAR.

Daily Technic.—Mason's, and Tausig's Daily Studies, bk. I (*Ehrlich, Schuberth*). Studies from Cramer (Von Bulow), with Henselt's and Timm's Arrangement for Two Pianos (*S.*); Hans Schmitt, *op. 15 (from Clementi and Hummel)*; Heller, Art of Phrasing, *op. 16*; Czerny, *op. 740*, Fingerfertigkeit; Hummel, *op. 125*; Krause, *op. 5*; Bach's Two-part and Three-part Inventions, and easy preludes. Selections from composi-

tions of Mendelssohn, Beethoven, Schubert, Schumann, Jensen, Gade, etc. Mozart's Concertos.

N. B.—*It is quite possible for talented pupils to accomplish the musical and technical acquirement represented by these four years in three years, or even less.* It depends as much upon the *quality* of the teaching as upon the talent of the pupil. None but the very best teachers should be employed from the first lesson—especially during the first year's work.

The amount of daily practice required varies with the different years, but the following may be taken as the minimum: First year, one to two hours; second year, two and one-half hours; third and fourth years, three hours; Junior year, collegiate, three and one-half hours; Senior year, four hours—to be divided between technic, studies, and pieces, as the instructor may direct.

PIPE ORGAN.

Pupils desiring to study the organ must have completed the first two preparatory years in piano-forte playing. The study in pedal obligato is then taken up, with the manual and pedal studies employed by Dr. John Stainer, of London, Eng., Gustav Merkel, of Leipsic, Ger., and Mr. Dudley Buck, of New York. Harmony and theory must accompany the work. Arrangements will be made with one of the large church pipe organs in town for practice. A two-manual reed organ with pedals, and pianos with pedal attachment, are available for practice. A large three-manual pipe organ will soon be erected in University Hall, a fund being well under way for that purpose.

VOCAL CULTURE.

Three courses are offered: (a) A course intended for persons wishing to become concert singers, interpreters of oratorio or opera, (a course in dramatic action accompanying the latter,) the Senior year of which is collegiate, leading to a degree; (b) a course for the training of teachers; (c) a general course in sight-reading and school music, free to all students in any department of the University. Course (a) may also be pursued by students wishing to learn the proper use of the voice, in connection with elocution and other collegiate work, although it is not expected that such students will necessarily complete the course. Many students have fair voices, which they wish to cultivate sufficiently to be able to sing correctly and pleasingly, while they have not sufficient voice or musical ability to become concert singers. Such students may pursue the Artists' Course as far as circumstances may permit.

THE ARTISTS' COURSE

Is designed for those who intend to become professional singers or thoroughly-trained amateurs.

First Year.—Management of the breath. Tone-placing. Dictation exercises for the special needs of the individual voice. Sustained tones. Arpeggios and scales. Selected technical exercises from Bonaldi, Marchesi, Concone, etc. English and Italian ballads and songs.

Second Year.—Tone-placing. Dictation exercises. Slow trill, etc. Technical exercises from Marchesi, Bordesì, Panofka, Concone, etc. English and Italian ballads and songs.

Third Year.—Tone-placing. Dictation exercises. Rapid trill, turn, gruppetto, and mordente. Technic from Bordesì, Marchesi, and Sieber. English and Italian singing. Church solos. German lieder.

Senior Year (free).—Exercises for execution dictated, and selected from Lamperti, Marchesi, Sieber, etc. (See Collegiate Course.)

The course laid out is given only as an example of the grade of the work done, and not as work that each student must do; for it is plainly impossible to arrange a course that is adapted to all voices.

Nearly all the technical work is dictated to each pupil according to his or her special needs.

THE TEACHERS' COURSE

Is, as its name implies, designed to be a practical course in the art of teaching vocal music. The principles of tone-placing, the foundation of all singing, are carefully and thoroughly explained; the best system of breathing as a support to the tone analyzed; and all other details

pertaining to vocal technic, which are troublesome to the student and teacher alike, are dwelt upon and given definite shape in the student's mind.

This course covers also the interpretation of English ballads, German lieder, French and Italian songs, opera scene, and English oratorio.

The best vocal teachers are not always fine singers; persons having inferior voices may become excellent teachers, if they will thoroughly master the principles of voice training.

Special attention is paid to church singing, and students are often able to obtain choir positions in Lawrence.

A Choral Society of about 60 voices meets weekly for the study of oratorio and opera. Exceptional opportunities will thus be available to advanced students for the study of such works as "Elijah," "The Messiah," "St. Paul," "The Creation," "The Holy City," etc.

"The Holy City," "Bohemian Girl" and "The Messiah" were presented the past two years. "The Messiah," "Athalie" and another standard opera will be rendered the coming year, with orchestral accompaniment.

VIOLIN.

The course for the violin is most thorough and complete, from the first rudiments to the highest perfection. Professor Döme is a graduate of the Vienna Conservatory. He studied for a long time with Joachim, in Berlin, and traveled all over Europe and America with Remenyi's Hungarian orchestra. He is a pupil of Remenyi, many of whose delightful qualities of playing he possesses. Professor Döme is well known all through the West, where his success as a teacher as well as an artist of the highest rank has brought him pupils from many States west of the Mississippi. The Course in Violin is four years in extent, the Senior year of which has been made collegiate (free).

COURSE OF STUDY.

FIRST YEAR.

Herman's Violin School, Vol. I.

Easy etudes and duets by Dancla, Pleyel, Alard.

Finger exercises, *op. 64*, Dancla.

SECOND YEAR.

Herman's Violin School, Vol. II.

Etudes by Mazas, Kayser.

Gradus ad Parnassum, J. Dont.

Schule der Violintechnik, O. Sévcik.

THIRD YEAR.

"Vorstudien," for violin, with piano accompaniment, Ferdinand David.

Etudes by Fiorillo, David, and Kreutzer.

Bach Sonatas—Helmberger.

Violin solos and duos by various composers.

Students desiring to enter Senior year collegiate must prepare for entrance examination in English, piano, and harmony, as specified.

GENERAL INFORMATION.

The year of the courses in music is divided into four quarters of nine weeks each; of the painting courses, into two halves of 18 weeks each.

Students may enter at any time, *but are not received for less than a quarter, except in latter part of spring term. No tuition will be refunded if obliged to leave before end of quarter.*

All bills payable *strictly in advance.*

Tuition will not be refunded to preparatory pupils for lessons lost, except in case of protracted absence on account of severe illness; prompt notice of such absence, with the reason therefor, to be given the Dean of the School.

Membership in the collegiate courses in the School of Music and Painting constitutes membership in the University, but does not necessitate the study of other branches. The advantages of the School are open to all, whether otherwise connected with the University or not. At the same time, all students of music or painting, as far as possible, are urged to take at least one other study in the University, that one-sidedness of training may be avoided, and the intellectual progress keep pace with the artistic development.

The University does not furnish pianos for practice at the building, but instruments can be rented in town for from \$3 to \$5 a month, and several grand piano-fortes at from \$7 to \$10 per month. Pianos rented of private parties, or in connection with board, may often be secured at even lower rates. If desired, several students may unite in renting an instrument, thus materially reducing the expense.

Sheet music will be furnished to students at a considerable discount from the retail price, by the city music stores.

Final examinations in harmony, counterpoint, history of music, etc., are held at the end of the term.

Students in painting and drawing will be required to furnish their own materials, except easels and drawing-boards.

All art work, when finished, shall be under the control of the instructors until after the close of the public exhibition of student work at the end of the University year.

All who intend preparing themselves or others for admission to the School of Music and Painting are cordially invited to correspond with the Dean in regard to preparation. Suggestions as to plan of work, choice of music, editions, cost of music or books, etc., will be gladly given.

For catalogues, circulars, or any other information, address the Chancellor, or the Dean of the School.

RATES FOR PREPARATORY TUITION.

Drawing, painting, or any branch of art, \$25 per half year, in advance, or \$45 per year.

Classes in piano or voice (limited to three students), one hour in length; and private lessons, one-half hour each—charges are for the quarter of nine weeks, two lessons each week:

	<i>Class.</i>	<i>Private.</i>
Piano (gymnasial, second, third and fourth years) or voice— Mrs. Dunlap,	\$14 00	\$18 00
Piano, with voice—Mrs. Dunlap,	25 00	30 00
Piano (gymnasial, first year)—with assistant,	7 00	10 00
Violin—Professor Dôme,	14 00	18 00
Mandolin or guitar,		18 00
Cornet and brass instruments, flute, and piano tuning,		18 00

The Dean can receive but a limited number of preparatory students in piano and voice, the terms being \$25 per quarter, private lessons, and \$18 for class lessons.

Lectures, sight-singing, etc., are free to all students of the School or of the University.

EXPENSES.

A year may be spent at the University very comfortably for \$200, as follows:

Board, 40 weeks, at \$2.25,	\$90 00
Room rent, 40 weeks, at \$1,	40 00
Fuel and lights,	10 00
Washing and incidentals,	20 00
Sheet music, books, etc.,	\$5 00 to 15 00
Rent of piano,	25 00
	<u>\$200 00</u>

The only additional expense for private instruction in painting, \$45 per year; piano (preparatory), organ, violin, or voice—from \$40 to \$100, or \$80 to \$175, for any *two* branches—brings all the privileges of the School of Music, as well as of the University as a whole, within an annual residence expenditure of \$300.

Those who can supply the furniture for rooms and the provisions for the table from home can rent small houses or parts of houses, and thus reduce the item of board very materially.

SUMMARY OF STUDENTS.

The following is a summary of the attendance during the year 1891-'92, the names having appeared in the last General Catalogue of the University:

SCHOOL OF MUSIC.		
Collegiate		13
Piano (gymnasial)		57
Voice culture		31
<i>Departments recently established.</i>	Pipe organ	1
	Violin	8
	Guitar	3
	Mandolin	5
	Wind instruments	1
Drawing and painting		15
Total		<u>134</u>
Names repeated		13
Net total		121

COLLEGIATE [FREE] COURSES. (Conferring the degrees of Bachelor of Music and Musical Graduate.)

ARTISTS' COURSE IN PIANO-FORTE.

REQUIREMENTS FOR ADMISSION.		JUNIOR YEAR.	SENIOR YEAR.
ENTRANCE EXAMINATION.		PIANO, 2. HARMONY, 2. ENGLISH, 5 (Freshman). AESTHETICS, 1. SEMINARY, 1. CHORAL CLASS, 1. RECITALS.	PIANO, 2. COUNTERPOINT, 2. ENGLISH, 5 (Sophomore). MUSICAL FORMS, 1. HISTORY OF PIANO-FORTE MUSIC, 1. SEMINARY, 1. CHORAL INTERPRETATION—ORATORIO, 1. RECITALS. ENSEMBLE PLAYING, 1.
1. <i>Rudiments of Music</i> .—Equivalent to Palmer's Piano Primer, or Bussler's "Elements." 2. <i>Harmony</i> .—Through chords of the dominant seventh. Equivalent to Goetschius's "Materials," first 80 pages. 3. <i>English, Physical Geography, Outlines of History, U. S. History</i> . 4. <i>Piano</i> .—Mason's "Touch and Technique," books 1-4. Fifty studies from Cramer (Von Bulow) and Clementi, Schmitt, <i>op. 16</i> . Bach, two-part and three-part inventions. Tausig, daily studies, book 1, major and minor scales and arpeggios.	First Term.	PIANO, 2. HARMONY, 2. ENGLISH, 5. HISTORY OF MUSIC, 1. SEMINARY, 1. CHORAL CLASS, 1. RECITALS, 8.	PIANO, 2. COUNTERPOINT, 2. ENGLISH, 5. INSTRUMENTATION, 1. SEMINARY, 1. CHORAL INTERPRETATION—OPERA, 1. ENSEMBLE PLAYING, 1. GRADUATING RECITAL. GRADUATING THESIS OR COMPOSITION.
	Second Term.		

NORMAL [TEACHERS'] COURSE IN PIANO-FORTE. — Same as above, omitting SENIOR YEAR PIANO and GRADUATING RECITAL.

ARTISTS' COURSE IN VIOLIN.

REQUIREMENTS FOR ADMISSION.		SENIOR YEAR.
ENTRANCE EXAMINATION.		VIOLIN, 2. COUNTERPOINT, 2. INSTRUMENTATION, 2. ENGLISH, 5 (Sophomore). ITALIAN AND GERMAN, 2. AESTHETICS, AND HISTORY OF MUSIC, 1. MUSICAL FORMS, 2. SEMINARY AND ENSEMBLE, 1. GRADUATING THESIS OR COMPOSITION, AND RECITAL.
Etudes selected from Fiorillo and Kreutzer. Junior year, Harmony. Piano-forte. — Three years. English. — Same as that required of Freshman class. (3) Same as Piano, above.		

ARTISTS' COURSE IN VOICE.

REQUIREMENTS FOR ADMISSION.	SENIOR YEAR.
<p>ENTRANCE EXAMINATION.</p> <p>(1, 2, 3) Same as Piano, above. Vocal Preparatory. — Three years. Piano Preparatory. — Three years. English. — Same as for Violin, above.</p>	<p>VOICE, 2. ORATORIO AND OPERA, 1. ENGLISH AND ELOCUTION, 5 (Sophomore). ITALIAN AND GERMAN, 2. ÆSTHETICS AND HISTORY OF MUSIC, 1. SEMINARY, 1. HARMONY, 2. GRADUATING THESIS AND RECITAL.</p>

GYMNASIAL PREPARATORY COURSES.

FIRST YEAR.	SECOND YEAR.	THIRD YEAR.	FOURTH YEAR.
<p>PIANO, 3-5.*</p> <p>These two years may in many cases be accomplished in one year.</p> <p>VOICE CULTURE, 3. Three years Piano required.</p> <p>PIANO, 3. (Organ Preparatory.)</p> <p>VIOLIN, 3. Cello or Double Bass.</p> <p>ELOCUTION, 2.</p> <p>GUITAR, 2.</p> <p>MANDOLIN, 2.</p>	<p>PIANO, 2. many cases be accomplished in one year.</p> <p>VOICE CULTURE, 2. Italian required.</p> <p>PIANO, 2. (Organ Preparatory.)</p> <p>VIOLIN, 2. Harmony required.</p> <p>ELOCUTION, 2. Voice Culture required.</p> <p>FLUTE, 2.</p> <p>CORNET, 2.</p>	<p>PIANO, 2. RUDIMENTS OF MUSIC, 2. CHORAL CLASS, 1. SEMINARY, 1. RECITALS.</p> <p>VOICE CULTURE, 2. English and Elocution required.</p> <p>PIPE ORGAN, 2. Harmony and Counterpoint required.</p> <p>VIOLIN, 2. English and Elocution required.</p> <p>DRAMATIC ACTION, 2.</p> <p>FLUTE, 2.</p> <p>CORNET, 2.</p>	<p>PIANO, 2. HARMONY, 2. CHORAL CLASS, 1. SEMINARY, 1. RECITALS.</p> <p>See Collegiate Courses. (Free.)</p> <p>PIPE ORGAN, 2. Lect. on Church Music required. Instrumentation required. (To be made collegiate next year.)</p> <p>See Collegiate Courses. (Free.)</p> <p>DRAMATIC AND LYRIC INTERPRETATION, 2.</p> <p>CLARINET, 2.</p> <p>TUNING.</p> <p>ORCHESTRAL WIND INSTRUMENTS, 2.</p>

FIRST AND SECOND TERMS.

These courses have collegiate privileges *free*, as follows:

All lecture courses.

Choral class.

Oratorio and Opera Interpretation.

Recitals.

Seminary.

Ensemble.

English, and any University study for which student is prepared.

* Numerals indicate the number of lessons weekly.

Students intending to enter Collegiate Course are to pursue the following studies, some time during the four years, for required entrance examination — a high-school graduating course being preferable, as the certificates pass without examination: English composition, geography (physical), outlines of history (Myers), U. S. history.

COURSE IN DRAWING AND PAINTING.

PREPARATORY.				COLLEGIATE [FREE].
FIRST YEAR.		SECOND YEAR.	THIRD YEAR.	FOURTH YEAR.
<i>First Term.</i>	DRAWING: Education of the Eye and Hand in Outlining. Drawing from Casts—fragments, Elements of Perspective.	DRAWING FROM ANTIQUE CASTS — BUSTS. DRAWING FROM NATURE.	DRAWING FROM ANTIQUE CASTS — FULL FIGURE. OIL AND WATER-COLOR PAINTING (Continued). LECTURES ON AESTHETICS.	DRAWING FROM LIFE—FULL FIGURE AND ACCESSORIES. OIL PAINTING—HEAD. HISTORY OF THE FINE ARTS. ENGLISH—SAME AS THAT REQUIRED OF SOPHOMORE CLASS. ITALIAN AND GERMAN, OR FRENCH.
<i>Second Term.</i>	SHADING FROM MINOR CASTS AND STILL-LIFE.	PAINTING IN OIL, WATER-COLOR, AND PASTEL, FROM STILL-LIFE. MODELING. ARTISTIC ANATOMY.	DRAWING OF HEAD—FROM LIFE. ETCHING. WOOD CARVING. Students must take Freshman English this year and pass in the common English branches, if intending to take Senior year collegiate (free).	OIL PAINTING—FIGURE. DECORATIVE ART. ORIGINAL COMPOSITION. LECTURES ON CLASSICAL MYTHOLOGY AND ARCHEOLOGY. GRADUATING PAINTING AND THESIS. ENGLISH AND ELOCUTION—SAME AS THAT REQUIRED OF SOPHOMORE CLASS. (SEE PAGE 8.) ITALIAN AND GERMAN, OR FRENCH.

SCHOOL OF PAINTING.

This School takes a new departure this year, in extending its facilities and usefulness, and establishing a collegiate Senior year. The services of Mr. Geo. E. Hopkins, of the Cincinnati Art Academy, who has met with so much success the past year as Professor of Drawing and Painting, are continued. Professor Hopkins spent several years abroad, at the Munich Academy and under the instruction of Frank Duveneck, with whom he spent two years in Florence and Venice. He was in charge of the painting and life classes of the Art Academy in Cincinnati for two years, then was called to organize the Topeka Art School of the Kansas State Art Association, of which he has been the principal during the five years of its existence.

The course of study includes systematic and progressive instruction in the Theory, History and Practice of Drawing and Painting, and (as with the course in music) in those branches of mathematics, natural science, history, language and philosophy which bear most intimately and directly upon these arts, a knowledge of which is so useful in the higher domain of the art.

FREEHAND DRAWING.

Is extensively taught, as giving the only basis for accuracy in observing nature and art, and for securing freedom and precision in executing designs. It is continued as a required study during nearly the entire course, either in lead pencil, pen, charcoal, crayon, India ink, or sepia.

A good collection of casts, still-life and draperies is available.

Instruction is given in both *oil* and *water-colors*, the principles of technical execution, and the laws of composition.

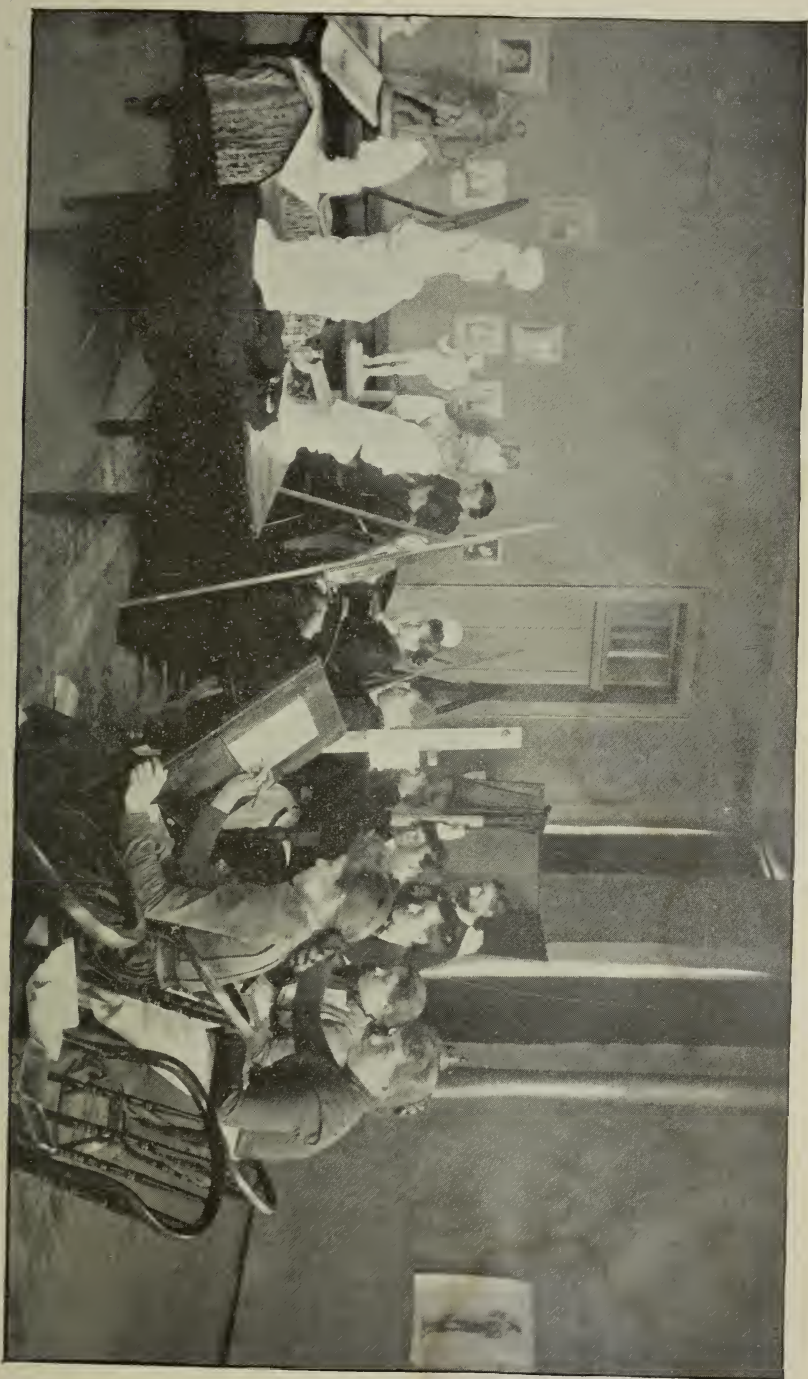
Perspective is practically taught during the first two years of the course.

A *modeling room* has been provided for clay work, and all the processes of making molds and casts of plaster.

Etching is taught by a practical etcher. A superior press, acids, etc., are available for the use of students. For this, as well as for the work in painting and modeling, students must be thoroughly qualified in drawing.

Wood Carving is also made a feature of the School.

Pupils will have access to the classical museum, containing a large collection of *antique casts*—in the round, including the Venus of Melos, the Borghese Warrior, the Emperor Augustus, the Reclining Young Man of the East Pediment of the Parthenon, and the so-called Germanicus; in relief, such as parts of the Frieze of the Parthenon, a part of a



A CLASS IN THE SCHOOL OF PAINTING.

Bacchic procession, three plates in high relief, Metopes of the Parthenon, etc.

Busts of Young Augustus, Niobe, Apollo Belvidere, Clytie, Eros, Homer, Socrates, Cicero, and many of the Roman Emperors.

Masks of Brutus, Niobe, Laocoön, and Agrippa.

Small *full figures* of Venus di Milo, Diana robing, and Narcissus.

Models of the Acropolis of Athens, the Quoit Thrower of Myron, an Amazon Antinous, Diana of Gabii, and others; *colored charts* of Greek and Roman architecture.

Plates.—Seventy colored, by Reinhard, illustrating Roman architecture; 89 plates of forms, painting and decoration of Greek vases; 471 plates illustrating Greek and Roman antiquities; 100 plates illustrative of art mythology; 2,000 illustrations of classical monuments; manuscript *fac-similes*, inscriptions, etc.; phototypes of sculpture and photography.

Advanced students are granted the privilege of drawing in the classical museum.

The following is an outline of the course in

DRAWING.

CHARCOAL AND PEN.

Education of the eye from geometrical solids; casts of fruits and flowers and fragments of human figure; still-life; elements of perspective.

Fragments of human form, masks, busts, ornamental forms, still-life.

Full figure and groups.

Head from life.

Full figure and accessories, from life; composition illustration.

PAINTING.

OIL, WATER-COLOR, AND PASTEL.

Still-life and decoration.

Head from life.

Full figure from life, and accessories.

Goodyear's History of Art is used as a text-book, supplemented by lectures and outside reading. The course embraces the history of architecture, sculpture, and painting, from the earliest times down to the present, giving special attention to the leading schools, artists, and works. A large number of illustrations in Egyptian, Assyrian, Greek, Roman, French, German and Italian are available.

LIST OF GRADUATES.

SCHOOL OF MUSIC.

Class of 1881. ELLA KEMPTHORNE.*Class of 1883.* LILLIAN G. (BELL) MELLON.

SUSA HUBBARD BRECK.

Class of 1887. MABEL EDITH (GORE) GLEED, M.G.*Class of 1888.* BERTHA NELLIE ATWOOD, M.G.

ALICE HAYWOOD ROPES, M.G.

Class of 1889. JOHN CROGAN MANNING, M.G.*Class of 1892.*

ARTISTS' COURSE.

MRS. L. W. BELL, Mus.B.

MANIE ALMENA JOHNSTON, Mus.B.

E. GENEVE LICHTENWALTER, Mus.B.

DAISY ORTON, Mus.B.

JENNIE M. WELLER, Mus.B.

NORMAL COURSE.

LILLIE MAY HINMAN, M.G.

NINA JACQUELINE TAGGART, M.G.

ALICE WYNNE, M.G.

HELEN WYNNE, M.G.

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